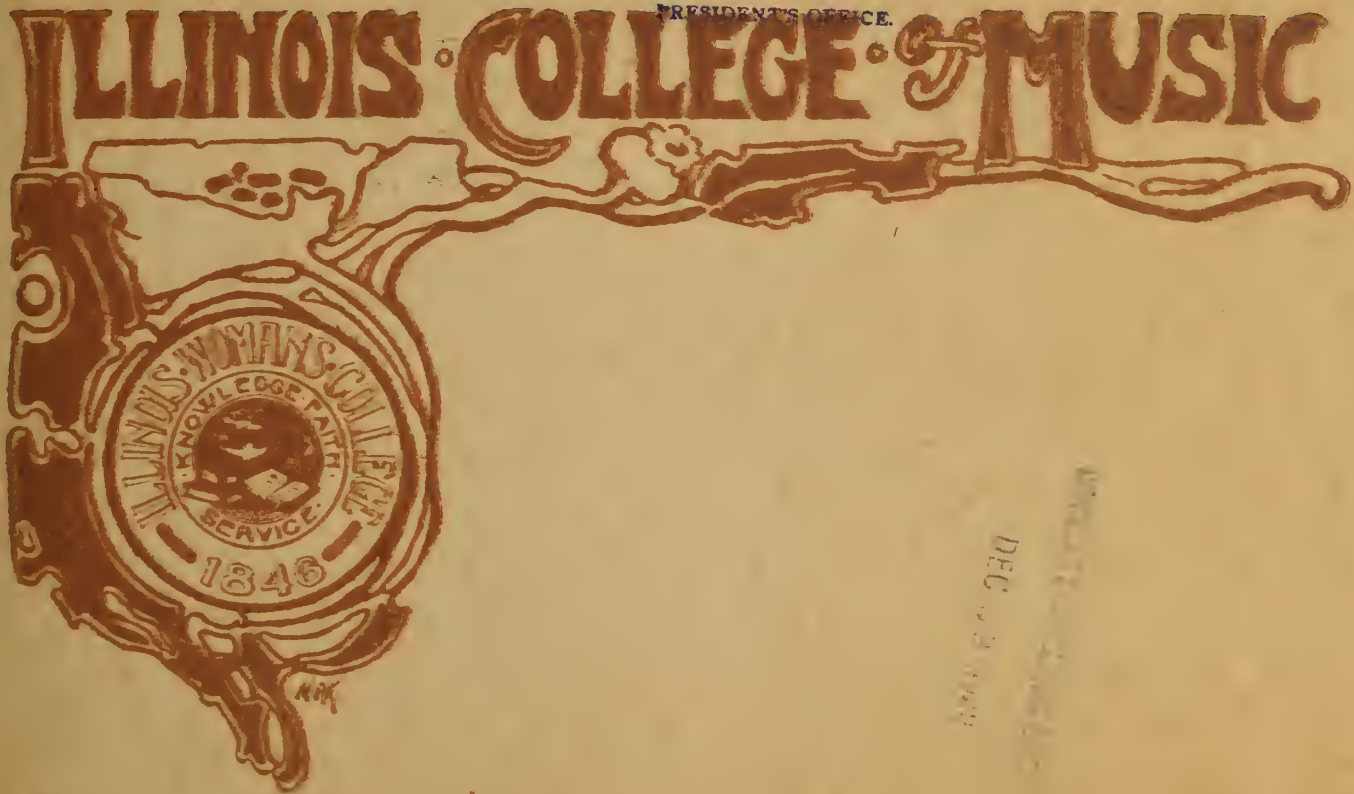


UNIVERSITY OF ILLINOIS

DEC 4 1909

PRESIDENT'S OFFICE.



DEC 3 1909

1909-10

Illinois College

Music

1909-10



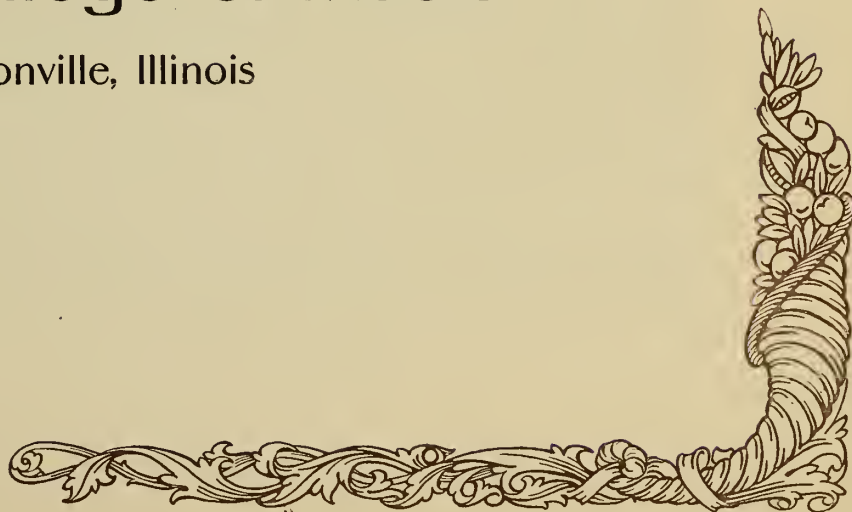
DEC 4 1909

UNIVERSITY OF ILLINOIS

PRESIDENT'S OFFICE

Illinois College of Music

Jacksonville, Illinois

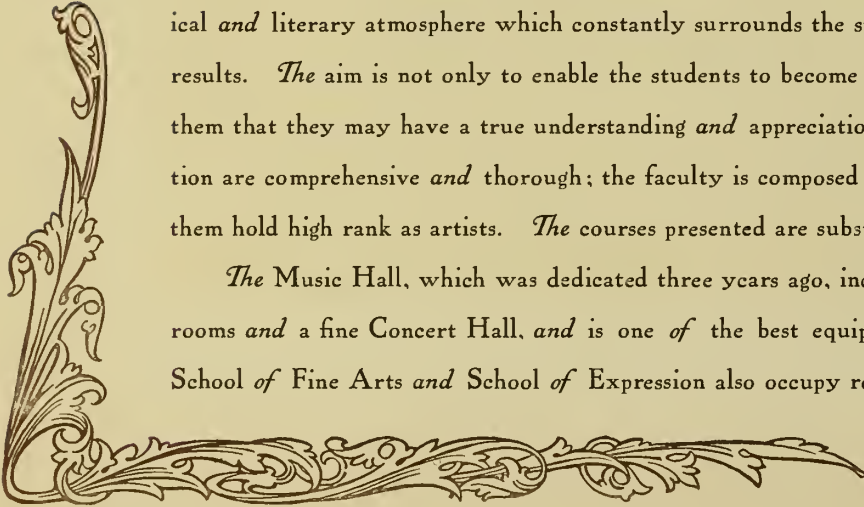


Announcement



THE Illinois College of Music, while a part of the Illinois Woman's College and under its management, is open to both men and women. The College is one of the best established schools of music to be found in the country. The relation existing between a school of music and a college such as the Illinois Woman's College offers opportunity to the student for the broadest possible musical education. The systematic arrangement of practice and study hours, with a musical and literary atmosphere which constantly surrounds the student, can only be conducive to the very best results. The aim is not only to enable the students to become good performers, but so to train and educate them that they may have a true understanding and appreciation of music as an art. The courses of instruction are comprehensive and thorough; the faculty is composed of teachers of wide experience, and many of them hold high rank as artists. The courses presented are substantially those of the best conservatories.

The Music Hall, which was dedicated three years ago, includes many studios, practice rooms, recitation rooms and a fine Concert Hall, and is one of the best equipped music buildings in the middle west. The School of Fine Arts and School of Expression also occupy rooms in this building.





COLLEGE OF MUSIC

ILLINOIS WOMAN'S COLLEGE



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<http://archive.org/details/illinoiscollegec00illi>

Faculty

JOSEPH R. HARKER. PH. D., PRESIDENT.

FRANKLIN L. STEAD, DIRECTOR.

PIANO

Franklin L. Stead Mabel Riggs Stead
Lucy Dimmitt Kolp Mathilda Colean
Walter D. Stafford Lulu D. Hay
Mabel Wilson Edna H. Ebbinghouse
Margaret Benden Widenham, Accompanist

VOICE CULTURE

Maria Frances White
Florence Pierron Hartmann

PIPE ORGAN

Franklin L. Stead

VIOLIN

Walter D. Stafford

WIND INSTRUMENTS

Charles Curtin Jeffries

HARMONY, COUNTERPOINT AND EAR TRAINING

Lucy D. Kolp

CANON, FUGUE AND COMPOSITION

Franklin L. Stead Lucy D. Kolp

HISTORY OF MUSIC

Mathilda Colean

THEORY AND TEACHER'S TRAINING CLASS

Franklin L. Stead Mathilda Colean

ENSEMBLE CLASSES

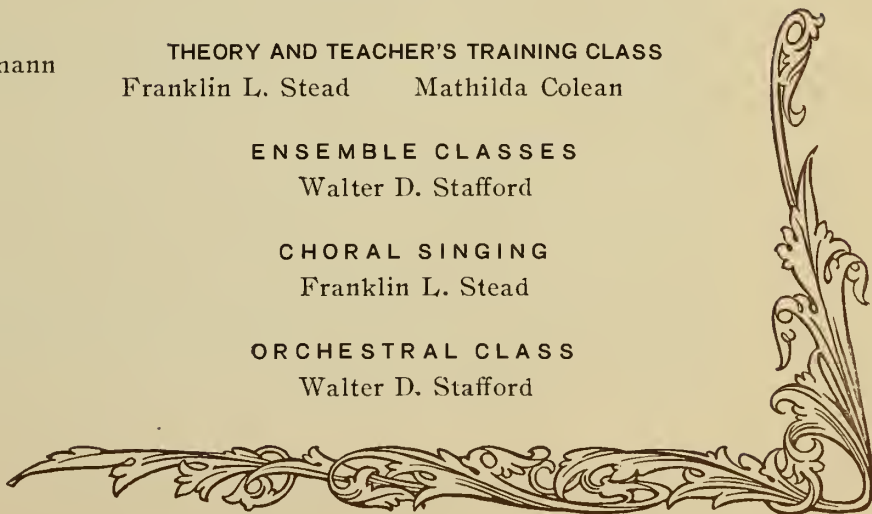
Walter D. Stafford

CHORAL SINGING

Franklin L. Stead

ORCHESTRAL CLASS

Walter D. Stafford



FRANKLIN L. STEAD, DIRECTOR

Is a graduate of New England Conservatory. Studied with best American teachers and in Paris with Widor and I. Phillip of the National Conservatory.

MABEL RIGGS STEAD

Is a graduate of Yankton Conservatory. Studied at New England Conservatory; one year with Emil Leibling; three years with Mme. Bloomfield Ziesler, and one year in Berlin with Ossip Gabrilowitsch.

MRS. LUCY DIMMITT KOLP

A graduate of Illinois Woman's College, Illinois College of Music, also a pupil of Mrs. W. S. B. Mathews and Homer A. Norris.

MRS. MATHILDA COLEAN

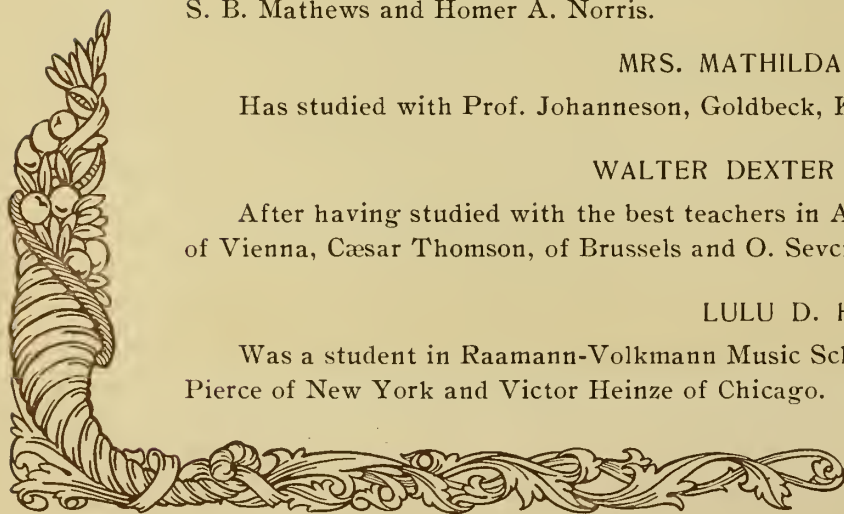
Has studied with Prof. Johanneson, Goldbeck, Kroeger and Norden.

WALTER DEXTER STAFFORD

After having studied with the best teachers in America, studied abroad with Julius Winkle, of Vienna, Cæsar Thomson, of Brussels and O. Sevcik of Prague.

LULU D. HAY

Was a student in Raamann-Volkmann Music School, Bavaria. Has studied with Dr. S. A. Pierce of New York and Victor Heinze of Chicago.





VIEW FROM THE NORTHWEST, ON STATE STREET

MABEL WILSON

Is a graduate of Illinois College of Music. Has studied with Herald Von Mickwitz and Mrs. Crosby Adams of Chicago.

EDNA H. EBBINGHOUSE

Has studied with Wm. H. Sherwood, Ottokar Malek, Frederick Grant Gleason and Brahm Vanden Berg.

MARIE FRANCES WHITE

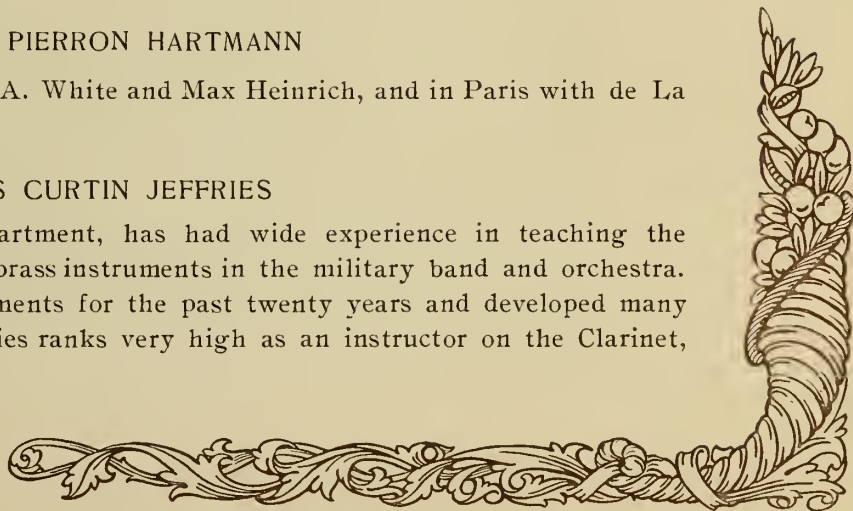
Was a student of Herman Devries, Mrs. O. L. Fox and Charles F. Champlin of Chicago.

FLORENCE PIERRON HARTMANN

Has studied in Boston with Rotoli, C. A. White and Max Heinrich, and in Paris with de La Grange, Marchesi and Giraudet.

CHARLES CURTIN JEFFRIES

In charge of the wind instrument department, has had wide experience in teaching the wooden winds and all the varied reed and brass instruments in the military band and orchestra. Has taught and performed on these instruments for the past twenty years and developed many fine players during that period. Mr. Jeffries ranks very high as an instructor on the Clarinet, Flute, Cornet and Trombone.



COURSES OF STUDY.

The Illinois College of Music offers complete courses in Pianoforte, Organ, Voice Culture, Violin, and a theoretical course including Ear-training, Harmony, Counterpoint, Composition, Theory of Music, Analysis, History of Music and Normal Classes.

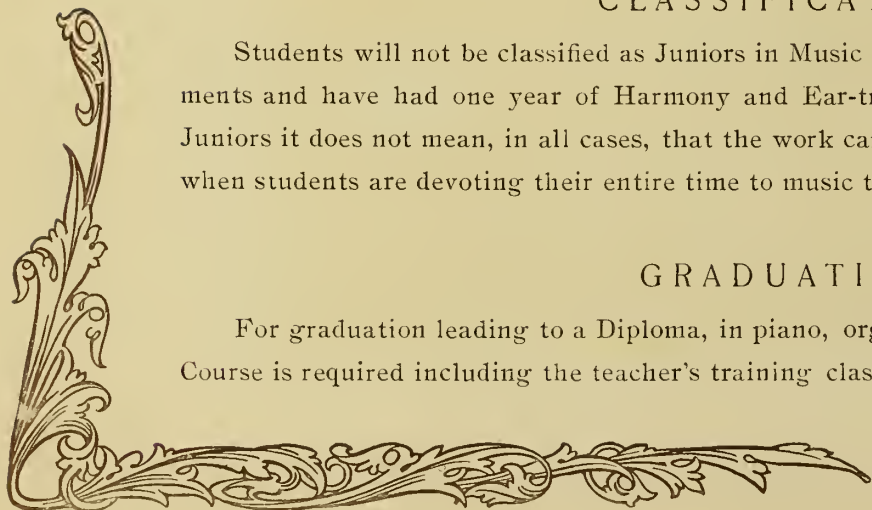
The applied courses are divided into Preparatory, Intermediate and Advanced, the last including the Junior and Senior years. The time required for completing these courses depends entirely upon the ability of the student and the time devoted to study. The Theoretical Course requires at least three years.

CLASSIFICATION.

Students will not be classified as Juniors in Music until they have met the literary requirements and have had one year of Harmony and Ear-training. When students are classified as Juniors it does not mean, in all cases, that the work can be completed in two years, but as a rule when students are devoting their entire time to music this can be accomplished.

GRADUATION.

For graduation leading to a Diploma, in piano, organ, voice or violin, the full Theoretical Course is required including the teacher's training class.





THE COLLEGE OF MUSIC

Graduates in Piano must elect one year of either Voice, Violin, or Organ. Graduates in Voice or Violin must complete the intermediate course in Piano.

Voice students must have studied both French and German at least one year.

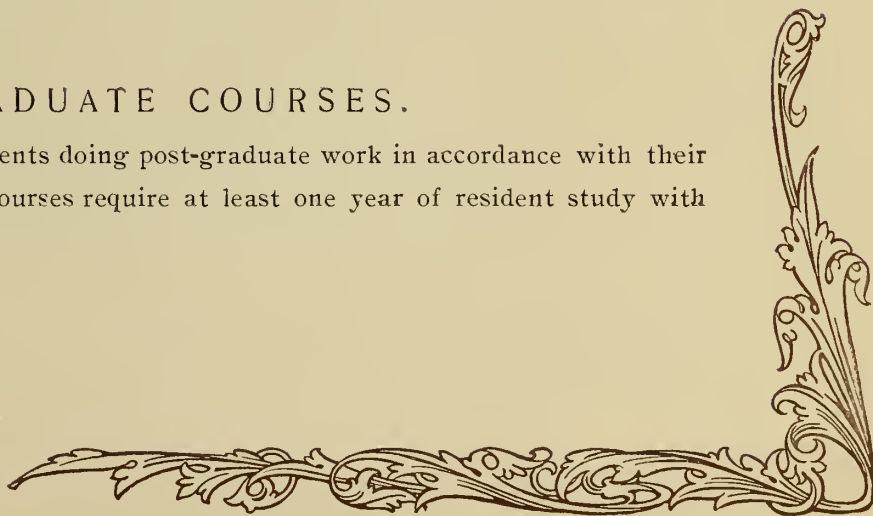
Students can not enter the advanced course until they have completed the equivalent of a College preparatory, or a good four year high school course.

Students having completed the Junior year in any applied course, with the required theoretical work, will be granted a teacher's certificate.

Candidates for graduation must be able to give an entire program from memory some time during their Senior year. The Junior and Senior years in pianoforte and organ must be studied with the Director or his assistant.

POST-GRADUATE COURSES.

Special courses are arranged for students doing post-graduate work in accordance with their ability and needs. The Post-Graduate Courses require at least one year of resident study with advanced composition.



OUTLINE OF COURSES OF STUDY.

The following is but a general outline of the applied courses, as they vary according to the needs of the individual students.

PIANOFORTE.

a. Preparatory Course.

Fundamental training, including technical exercises for control of the muscles of the fingers, hands and arms. Studies according to individual needs. Pieces, Sonatinas, etc.

b. Intermediate Course.

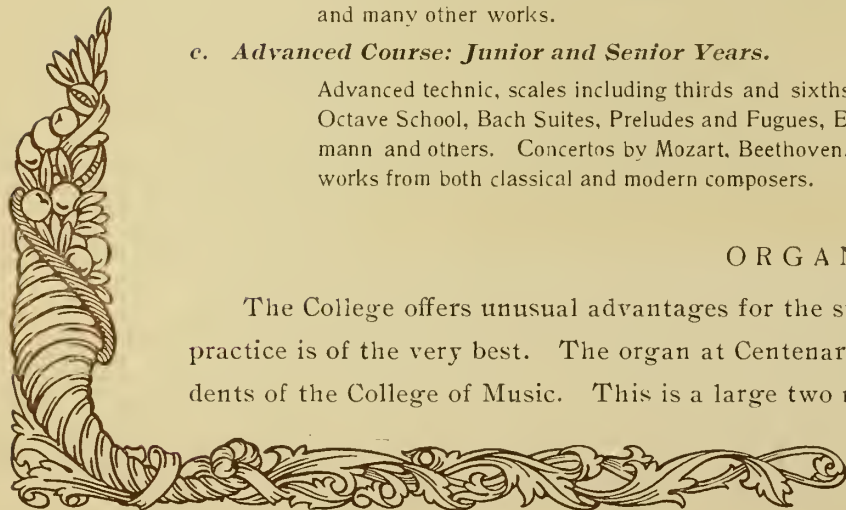
Technical exercises, scales, arpeggios, chords. Studies by Czerny, Heller, etc. Bach Inventions, Short Preludes and Fugues, Mozart and Haydn Sonatas, Mendelssohn Songs, Pieces by Reinecke, Raff, Schumann and many other works.

c. Advanced Course: Junior and Senior Years.

Advanced technic, scales including thirds and sixths, Etudes and Studies, Czerny Op. 740, Berns, Kullak Octave School, Bach Suites, Preludes and Fugues, Etudes by Chopin, Liszt, Sonatas by Beethoven, Schumann and others. Concertos by Mozart, Beethoven, Schumann, Chopin, Saint-Saens, etc., with many other works from both classical and modern composers.

ORGAN.

The College offers unusual advantages for the study of the Organ, and the facility for organ practice is of the very best. The organ at Centenary Church is in daily use for practice by students of the College of Music. This is a large two manual Hinner's Organ. It has twenty-five





PART OF THE CAMPUS

speaking stops, various couplers and combination pedals. A large two manual pedal organ is also in constant use for practice. Both of these organs are run by electric motors.

The study of organ should not be taken up until the student has a good technical knowledge of the pianoforte.

a. Preparatory Course.

This includes the Preparatory Piano Course with the beginning of pedal obligato. Lemmen's Organ School, for acquiring an organ touch and both legato and staccato playing. Guilman's Practical Organist, and Hymn Tune playing.

b. Intermediate Course.

Pedal studies continued. Advanced Registration. Quartet and Chorus accompaniment. Rink's Organ School, Lemmen's Organ School continued. Mendelssohn's sonatas, preludes and fugues selected. Pieces by Buck, Guilman, Lemmens, Dubois and others.

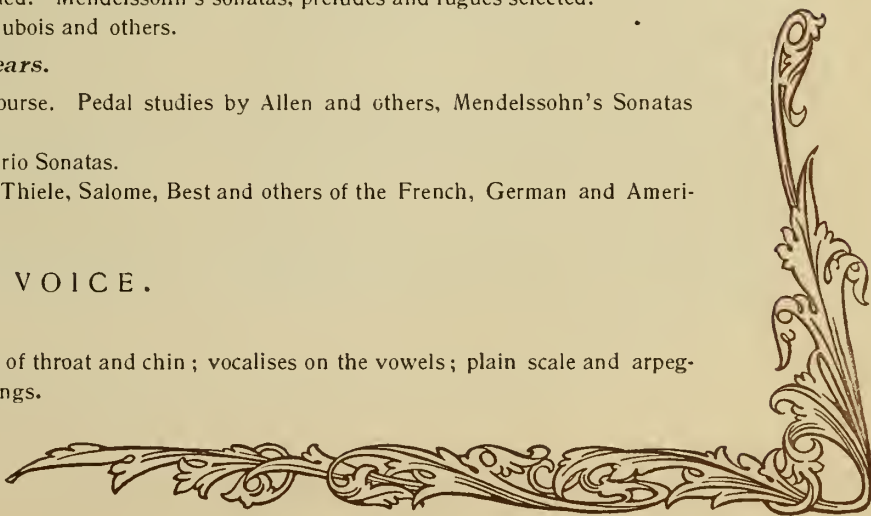
c. Advanced Course: Junior and Senior Years.

This includes the Intermediate Piano Course. Pedal studies by Allen and others, Mendelssohn's Sonatas continued, Bach's Preludes and Fugues. Transposition and Modulation, Bach's Trio Sonatas. Sonatas and larger works by Guilman, Thiele, Salome, Best and others of the French, German and American writers.

VOICE.

a. Preparatory Course.

Breathing exercises, relaxing of muscles of throat and chin; vocalises on the vowels; plain scale and arpeggios, simple Italian exercises; simple songs.



b. Intermediate Course.

Advanced vocalises, including trill and staccato exercises, Concone, Vaccai, Marchesi and other standard works used, beginning Oratorio ; simple German, French and Italian songs and arias.

c. Advanced Course : Junior and Senior Years.

Exercises on flexibility ; Chromatic scale, perfecting of trill ; developing of sustained tone ; study of standard Operas and Oratorios ; difficult German, French and Italian songs.

VIOLIN .

a. Preparatory Course.

The Sevcik Method, Op. 6, of Violin technic to be used from the beginning, together with easy studies and pieces in first to fifth position. Special attention to the left hand position according to Sevcik.

b. Intermediate Course.

Sevcik School of Violin technic, together with Etudes of Mazus, Kreutzer, DeBeriot, Rode, Fiorillo ; Concertos by DeBeriot, Rode, Viott, and concert pieces of medium difficulty.

c. Advanced Course : Junior and Senior Years.

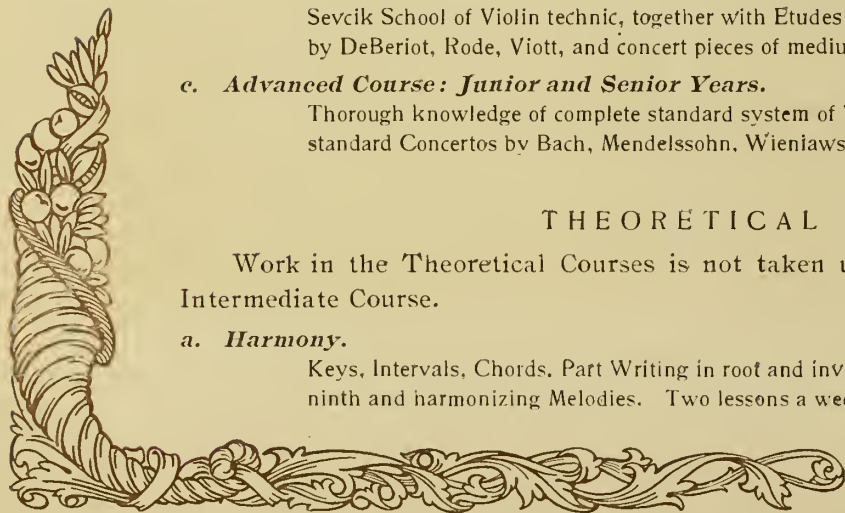
Thorough knowledge of complete standard system of Violin technic. Forming concert Repertoire. Study of standard Concertos by Bach, Mendelssohn, Wieniawski and others, together with Ensemble playing.

THEORETICAL COURSES .

Work in the Theoretical Courses is not taken up until the student is well advanced in the Intermediate Course.

a. Harmony.

Keys, Intervals, Chords, Part Writing in root and inverted positions, Modulation, Chords of the seventh and ninth and harmonizing Melodies. Two lessons a week.



CAMPUS VIEWS



THE EAST WALK



THE BIG TREE

b. Ear Training.

Exercises in writing Melodies and Harmonies in Major and Minor Moods and Rhythm from dictation. Two lessons a week.

JUNIOR YEAR.

a. Harmony.

Harmony completed, simple Counterpoint in all orders in two, three and four parts. Double Counterpoint. Bridge text-book. Two lessons a week.

b. Musical History.

This includes an outline of the growth of music, from the primitive attempts of the ancients to the results attained at the end of the sixteenth century, followed by the study of the most important composers and events of the three last centuries. Two lessons a week.

c. Teachers' Training Class.

The object of this class is to show students how to teach, and to give them practical experience regarding the best methods to be used. Two lessons a week.

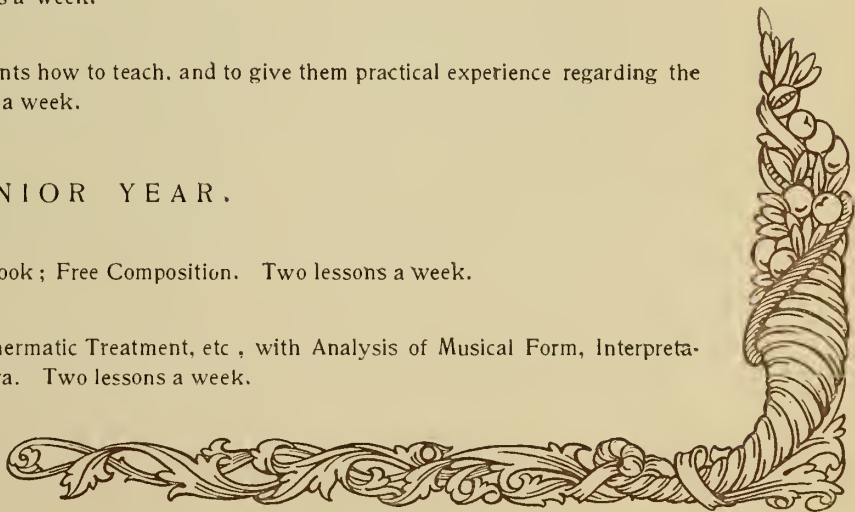
SENIOR YEAR.

a. Canon.

Bridge text-book ; Fugue. Higgs' text-book ; Free Composition. Two lessons a week.

b. Theory.

This work treats of Rhythm, Accent, Thematic Treatment, etc , with Analysis of Musical Form, Interpretation and a general study of the Orchestra. Two lessons a week.



General Information

ENSEMBLE PLAYING.

This very important department is under the direction of Mr. Stead and Mr. Stafford. Advanced students of Piano and Violin have excellent opportunity to become acquainted with the best chamber music which is analyzed and studied. Students are urged to take up this as it is very important that pianists should be able to play with other instruments.

SPECIAL ADVANTAGES.

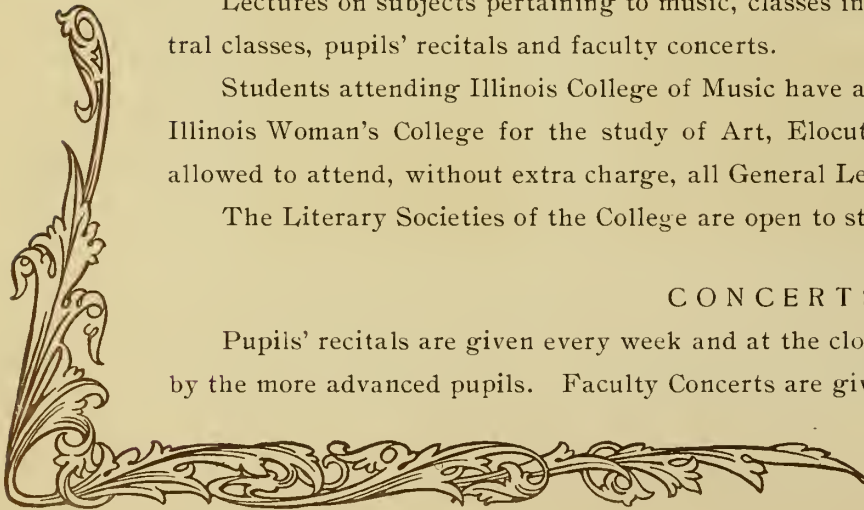
Lectures on subjects pertaining to music, classes in sight singing, and chorus work, orchestral classes, pupils' recitals and faculty concerts.

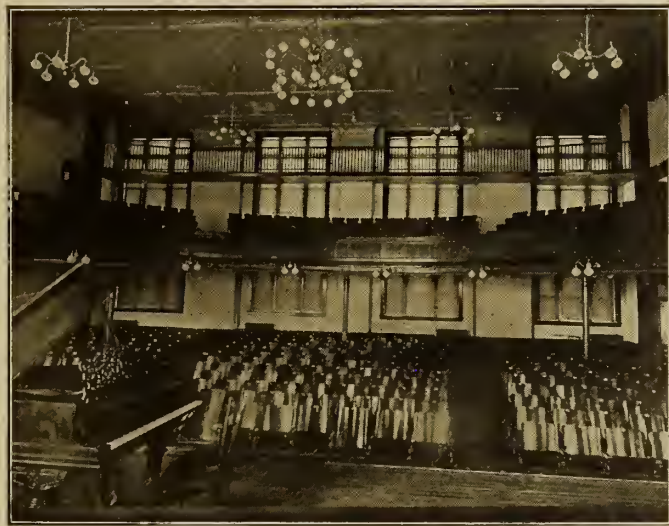
Students attending Illinois College of Music have all the advantages offered students of the Illinois Woman's College for the study of Art, Elocution, Literature, History, etc. They are allowed to attend, without extra charge, all General Lectures given to students of the College.

The Literary Societies of the College are open to students of the Illinois College of Music.

CONCERTS.

Pupils' recitals are given every week and at the close of each term a general concert is given by the more advanced pupils. Faculty Concerts are given from time to time.





MUSIC HALL



CHURCH ORGAN

ARTISTS' COURSE.

The Artists' Course, which brings many of the best Artists to the School, gives the student opportunity to hear the best of music, one of the most important features in a musical education.

EXAMINATIONS.

In theoretical work, examinations will take place at the close of the first term, at the end of March, and at the close of the school year. An average grade of 75 will be required on examinations, together with an average mark of 85 on the written work of the year; or in case of failure in either of these, a general average of 80 on written work and examinations will be accepted.

At the completion of each course an examination will be required under the supervision of the Director.

REGULATIONS.

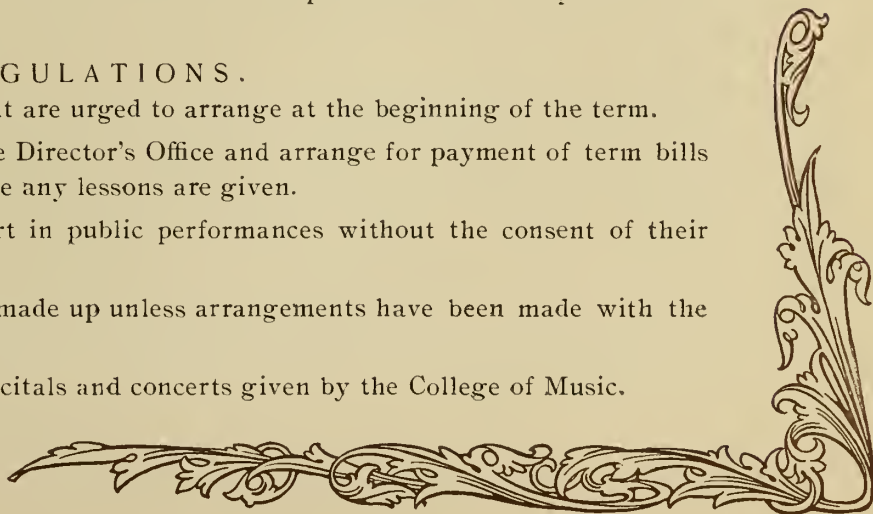
Students are received at any time, but are urged to arrange at the beginning of the term.

All students must first register at the Director's Office and arrange for payment of term bills at the General Office of the College before any lessons are given.

Students are not allowed to take part in public performances without the consent of their teacher or the Director.

Lessons missed by the pupil are not made up unless arrangements have been made with the teacher beforehand.

Students are required to attend all recitals and concerts given by the College of Music.



Expenses.

It is understood that pupils enter for the whole of the school year unless definite arrangements are made for a shorter period.

The charges are made with the distinct understanding that payment will be made on entering. It is not expected that students will enter their classes until tuition is paid, or arrangements made with the treasurer.

BOARD AND ROOM

The charge for board and room in the College Home, for the whole school year, is \$250, of which \$150 is to be paid September 22, and \$100 January 6. For new students entering after the Christmas holidays, \$150.

This includes board, furnished room, heat, electric light, two dozen pieces plain laundry, the advantages of the gymnasium, and of the trained nurse.

PIANO AND ORGAN

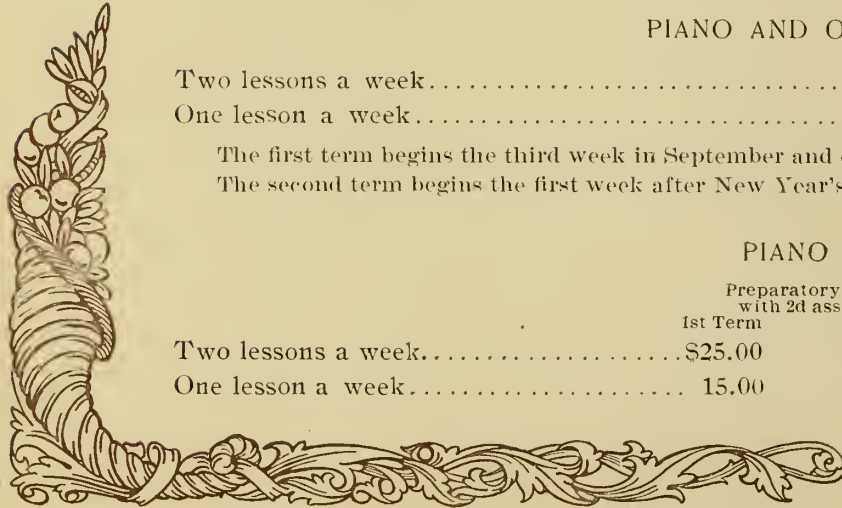
	—With Mr. and Mrs. Stead—	
	1st Term	2d Term
Two lessons a week.....	\$55.00	\$70.00
One lesson a week.....	30.00	40.00

The first term begins the third week in September and continues to the Christmas vacation.

The second term begins the first week after New Year's and continues to the first week in June.

PIANO

	Preparatory Grades with 2d assistant		Intermediate and Advanced with 1st or 2d assistant	
	1st Term	2d Term	1st Term	2d Term
Two lessons a week.....	\$25.00	\$30.00	\$35.00	\$40.00
One lesson a week.....	15.00	18.00	20.00	25.00



VOICE CULTURE

	Preparatory and Intermediate Grades		Advanced Grades	
	1st Term	2d Term	1st Term	2d Term
Two lessons a week.....	\$40.00	\$50.00	\$45.00	\$55.00
One lesson a week.....	22.50	27.50	25.00	30.00

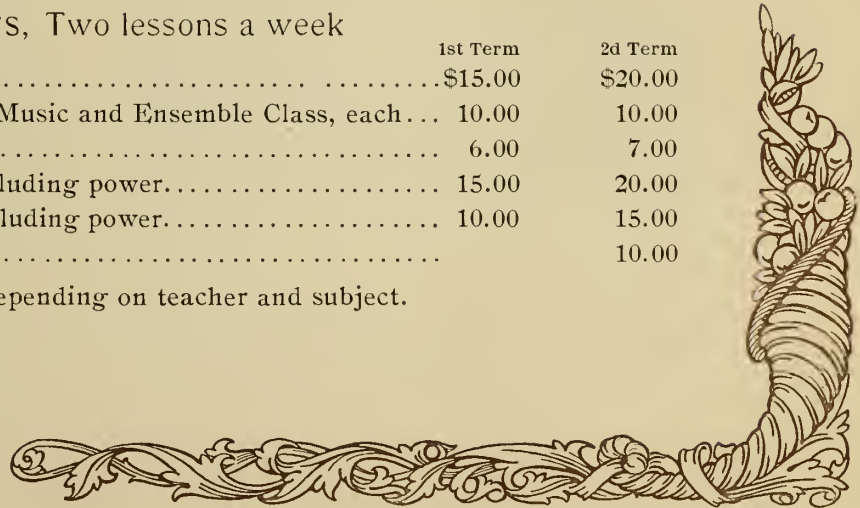
VIOLIN, BRASS AND WOOD WIND INSTRUMENTS

	Preparatory and Intermediate Grades		Advanced Grades	
	1st Term	2d Term	1st Term	2d Term
Two lessons a week.....	\$35.00	\$40.00	\$45.00	\$55.00
One lesson a week.....	20.00	25.00	25.00	30.00

CLASS LESSONS, Two lessons a week

	1st Term	2d Term
Harmony, Counterpoint and Composition.....	\$15.00	\$20.00
Ear Training, Musical History, Theory of Music and Ensemble Class, each...	10.00	10.00
Piano Practice, one hour daily.....	6.00	7.00
Church Organ Practice, one hour daily, including power.....	15.00	20.00
College Organ Practice, one hour daily, including power.....	10.00	15.00
Graduating Fee.....		10.00

Single lessons \$1.50, \$2.00 and \$2.50, depending on teacher and subject.



Concerts and Recitals

The following are specimen programs of some of the concerts and recitals given during the year.

FACULTY CONCERT

BY

MISS EDITH H. EBBINGHOUSE, Pianist,
MISS MARIE FRANCES WHITE, Soprano,
MISS MARION RUMMLER, Contralto,
Miss Margaret Widenham, Accompanist.

Thursday Evening, November 12, 1908, 8 o'clock.

PROGRAM.

Aria, (from Carmen)	Miss White	Bizet
Valse, Op. 10, No. 2,		Rachmannoff
Marche Funebre, (from Bergliot)		Grieg
Schattentanz, Op. 39,		MacDowell
Persisches Lied, Op. 6,	Miss Ebbinghouse	Burmeister
Aria, Lebt wohl ihr Berge, (from Joan of Arc)		Tschaikowsky
	Miss Rummler	
A Birthday,		Cowen
I send my heart up to thee,		H. H. A. Beach
When the roses bloom, (1778)		Reichardt
The Lark now leaves his watery nest, (Old English)		H. Parker
	Miss White	
Prelude, Op. 81, No. 6,		Heller
Song, (Sea pieces)		MacDowell
Etude de Concert, No. 3,	Miss Ebbinghouse	Liszt
June,		H. H. A. Beach
Folk Song,		Chadwick
Dreams,		Winter Watts
My Native Land,	Miss Rummler	Hugo Kaun

ORGAN RECITAL

BY

MR. FRANKLIN L. STEAD,

assisted by

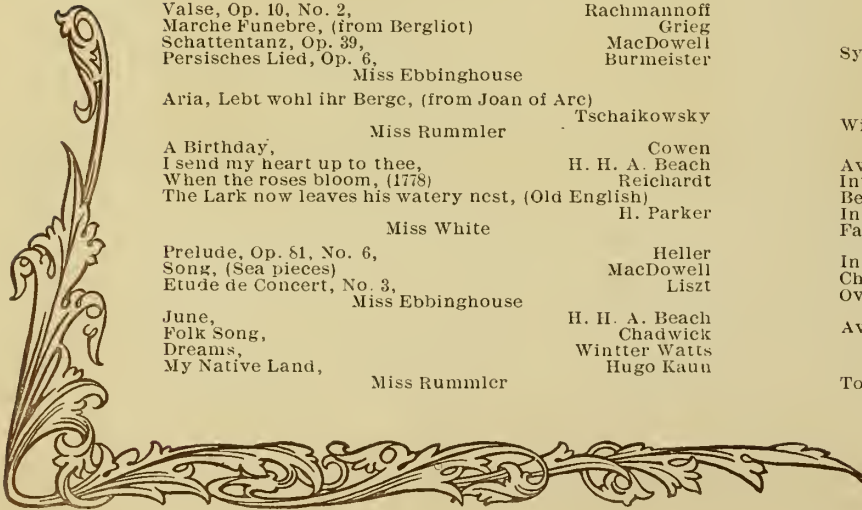
Miss Marie Frances White, Soprano,
Mr. Walter Stafford, Violinist

Centenary Church,

Thursday Evening, December 3, 1908, 8 o'clock.

PROGRAM.

Symphony in E Minor,	Guilmant
Largo e maestoso,	
Allegro, Pastorale,	
Finale.	
With Verdure Clad, (Creation)	Haydn
Ave Marie, (16 Century)	Arcadett-Liszt
Intermezzo,	Rogers
Benediction Nuptiale,	Hollins
In Paradise,	Dubois
Fanfare,	Lemmens
In Summer,	Stebbins
Chromatic Fantasia,	Thiele
Overture to Lohengrin,	Wagner
Ave Marie,	Bach-Gounod
(Voice, Organ and Violin.)	
Toccato, (from Fifth Symphony)	Widor





DIRECTOR'S OFFICE AND STUDIO

SENIOR RECITAL

BY

MISS BESSE BEATRICE REED, Violinist,
(Pupil of Mr. Stafford)

assisted by
Miss Mary La Teer, Pianist.

Music Hall.

Thursday Afternoon, February 18, 1909, 4 o'clock.

PROGRAM.

Sonata, A major, Adagio, Allegro, Largo, Allegro. Miss Reed and Miss La Teer	Handel
Concerto, No. 1, First movement. Miss Reed	David
Mazurka, Op. 33, No. 4, Miss La Teer	Chopin
Arioso, Romanza, Serenade, A la Hongroise, Miss Reed	Handel Wieniawski Dradle Hauser

SENIOR RECITAL

BY

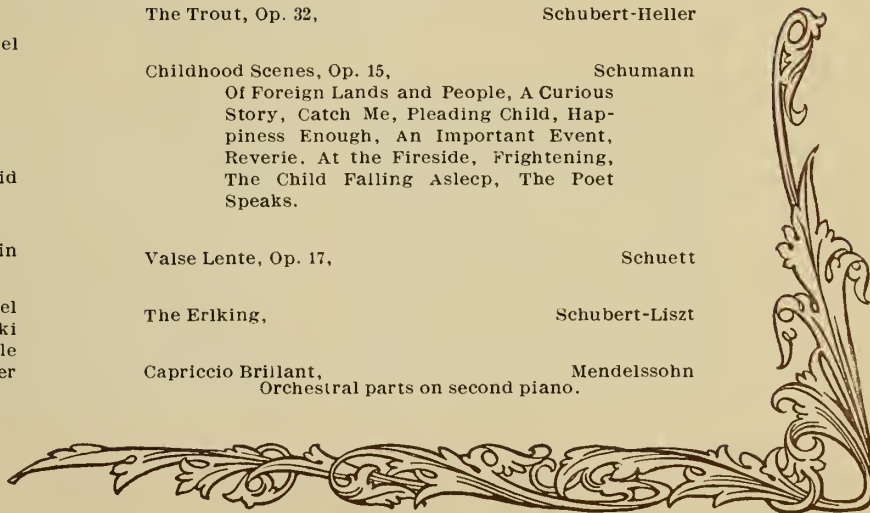
MISS GRACE SCOFIELD, Pianist,
(Pupil of Mr. Stead)

Music Hall.

Thursday Afternoon, March 4, 1909, 4:15 o'clock.

PROGRAM.

Andante in F, The Trout, Op. 32, Childhood Scenes, Op. 15, Of Foreign Lands and People, A Curious Story, Catch Me, Pleading Child, Hap- piness Enough, An Important Event, Reverie, At the Fireside, Frightening, The Child Falling Asleep, The Poet Speaks.	Beethoven Schubert-Heller Schumann
Valse Lente, Op. 17, The Erlking, Capriccio Brilliant, Orchestral parts on second piano.	Schuett Schubert-Liszt Mendelssohn



SENIOR VOICE RECITAL

BY

WILLIAM PRESTON PHILLIPS,
(Pupil of Mrs. Hartmann)

Miss Nelle Smith, Accompanist.

Music Hall.

Thursday Evening, April 1, 1909, 8 o'clock.

PROGRAM.

Prologue from "Pagliacci,"	Leoncavallo
Meine Freuden,	Chopin
Wonne der Wehmuth,	Franz
Verrathene Liebe,	Schumann
Komm Bald,	Brahms
Ungeduld,	Schubert
Bonjour Suzon,	Delibes
Les Angelus,	Debussy
Le Tambourmajor, from "Le Cid,"	A. Thomas
Moonlight,	Hans Hermann
O Lovely Night,	Ronald
Bedouin Love Song,	Pinsuti
A Bunch of Cowslips,	Wakefield
Pilgrims' Song,	Tschaikowsky

SONG RECITAL

BY

MRS. FLORENCE PIERRON HARTMANN,

assisted by

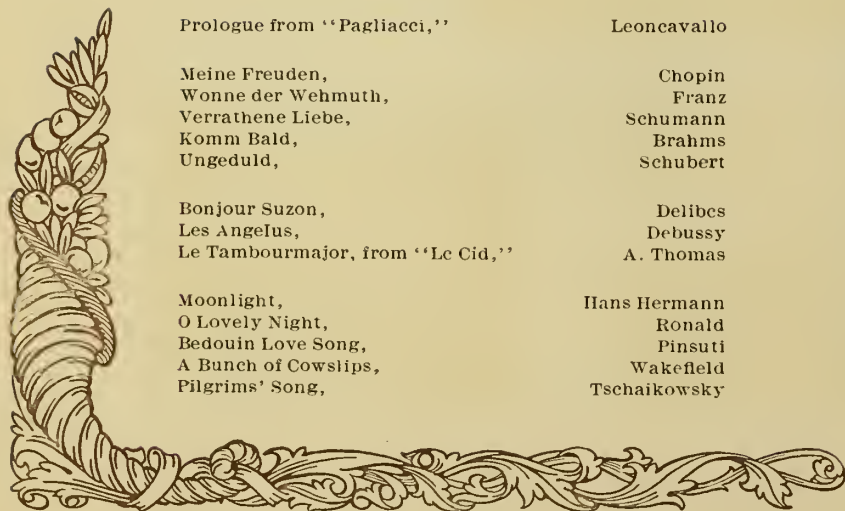
Miss Margaret Widenham, at the piano,
Mr. Walter Stafford, Violinist.

Music Hall.

Thursday Evening March 18, 1909, 8 o'clock.

PROGRAM.

Lieti Signor, (Hugenots)	Meyerbeer
Sapphische Ode, {	Brahms
Von Ewiger Liebe, {	Strauss
Traum durch die Dämmerung,	Dvorak
Als die Alte Mutter,	Tschaikowsky
Nur wer die Sehnsucht-kentt,	
Sonata in A, (piano and violin)	Brahms
Last two movements.	
Love me or not,	Secchi(1617)
Irish Folk Song,	Foote
Two Folk Songs,	Chadwick
April Blossoms,	Clough Leiter
Hai Luli,	Coquard
L'heure Exquise,	Hahn
Te souvient il,	Holmes
Crepuscule,	Massenet
Mon coeur s'ouvre a ta voix,	Saint-Saens
{from Samson et Delila}	





MUSIC STUDIOS AND HARMONY ROOM

The Illinois Woman's College.



THE College of Music is connected with the Illinois Woman's College, which is a standard college, a member of the North Central Association of colleges, whose work is recognized everywhere as of full collegiate grade. It is beautifully situated in an old college town, long known as the Athens of the West, and distinguished for its literary and musical atmosphere.

The location of the College, in the very center of the Middle West, is most convenient and advantageous. Midway between Chicago and St. Louis north and south, and midway between Cincinnati, Indianapolis and Detroit on the east, and Kansas City on the west, it is easily reached from any part of the great Middle West. Young women from all this territory, from the great Southwest, from Oklahoma and Texas, from the Northwest, Minnesota and the Dakotas, and from the Pacific Coast, find that it is no longer necessary to go to the Atlantic Coast to secure all the advantages of a high grade college for women.

The College offers a combination of advantages not often found in one school.

For young women seeking a full college course, there is the College of Liberal Arts, with full Classical and Scientific Courses, with the degree of Bachelor of Arts. Graduates of accredited four-year High Schools are admitted to the Freshman Class.

For young women who do not wish the full College course, there are well equipped special schools, not excelled anywhere for high standards of work and thoroughness of instruction. The



College of Music, the School of Fine Arts, the School of Expression, and the School of Home Economics offer special preparation for all the lines of study in which women are interested.

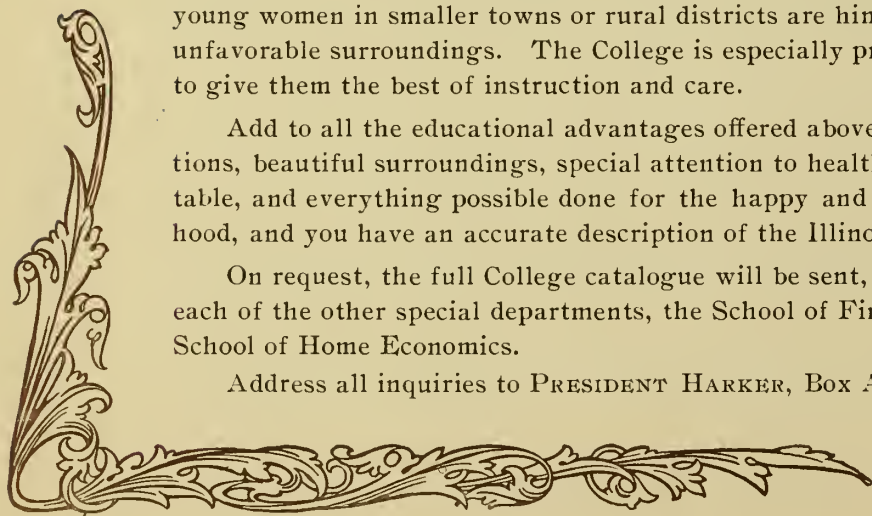
All the special schools have general courses, open to young women who wish to give only a limited time to such studies while following some other course; and they also have Advanced Courses, for young women who are preparing themselves as artists or as teachers in any of these departments. Young women who take these advanced courses easily find positions as teachers, and every year the College sends out several who take responsible places in public or private schools.

In addition to the above courses for young women ready to do work of college grade, there is a well equipped Academy Course, open to students who are ready to enter upon High School work, or who have had one or more years in High School. It frequently happens that young women in smaller towns or rural districts are hindered educationally by poor schools or by unfavorable surroundings. The College is especially prepared to receive such young women and to give them the best of instruction and care.

Add to all the educational advantages offered above, an ideal home life, with happy associations, beautiful surroundings, special attention to health and physical development, a bountiful table, and everything possible done for the happy and complete development of young womanhood, and you have an accurate description of the Illinois Woman's College.

On request, the full College catalogue will be sent, or special booklets showing the work of each of the other special departments, the School of Fine Arts, the School of Expression, or the School of Home Economics.

Address all inquiries to PRESIDENT HARKER, Box A., Jacksonville, Illinois.



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